

# **museum service**

BULLETIN OF THE ROCHESTER MUSEUM OF ARTS AND SCIENCES

VOL. 38 NOS. 7-8

September-October 1965



# MUSEUM SERVICE

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**Numbers 7 and 8**

Rochester Museum of Arts and Sciences—*Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind*—is administered by the Municipal Museum Commission for the City of Rochester.

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## Cover Picture—

A nineteenth century brass Menorah, miniature portraits of Mr. and Mrs. Edward Kirstein and beautifully embroidered linen from the Jeanette Leiter Kirstein collection. This was recently presented to the Museum by her granddaughter, Mrs. Henry Tomlinson Curtiss of New York City. The story of this collection appears in this issue.

*Photograph by William G. Frank*

## Who Attends the Museum Association Lectures?

For almost a quarter of a century, Museum visitors have benefited from the annual series of lectures presented under the auspices of the Rochester Museum Association from October through April. During the 1964-65 season, a total of 2355 persons enjoyed the "Peoples of the World" series. Outstanding anthropologists, explorers and photographers lectured with their superb color films, picturing the dwellers from the Arab lands of Northern Africa, peoples of South and Central America, the Eskimos of the Canadian Arctic and the mountain inhabitants of faraway Tibet.

A museum such as ours, appealing as it does to so many different tastes and interests, attracts diverse types of visitors. Still, there are two chief factors motivating people who visit museums—the exhibits and the educational programs. Among the latter may be placed the Museum Association Lecture Series. Although the Museum administration is eager to know something about the patrons who attend these lectures, the audiences often prove elusive. It is difficult to determine the exact type of patronage since no tickets are issued and the lectures are open to the public. We are pleased, however, that the special effort of Museum officers and staff members enabled the distribution of simple questionnaires at four of the seven lectures; specifically, those given on December 9, January 13, February 10 and March 10.

Of the total 1519 persons attending, 555 took the trouble to fill out the questionnaire. Of these 129 were Museum Association members, 229 were men, 154 were women. Forty-six percent lived within the limits of the City of Rochester, 45.9 percent were from Monroe County and 7.56 percent came from outside the county. As this series was announced primarily for adults, it is to be expected that only 3.06 percent of the audience were under 20 years of age—12.06 percent were 20 through 30, 16 percent between 40 and 50, 13.14 percent 60 through 80 and 12.06 percent were retired. Due to an error in printing, many of the cards lacked a space for age, and this partly accounts for the fact 43.2 percent did not give their ages.

Although 22.32 percent did not specify their occupations or professions, the remainder did so. We find that 21.6 percent were professional people, such as teachers, scientists, engineers, librarians, lawyers and ministers. Housewives comprised 15.84 percent, office workers 8.82 percent, skilled workers and technicians 7.02 percent, business men and women 6.3 percent, students 4.18 percent, retired 16.2 percent and not specified 22.32 percent.

Most revealing were the statistics on hobbies, 113 of which were listed. Thirty-three percent gave miscellaneous hobbies including community service, 33.3 percent nature hobbies, 22.32 percent arts and crafts, 20.7 percent sports and 1.62 percent science.

We can see from these figures that the people who attend Museum lectures are indeed an interesting and varied cross section of our community.

—W. STEPHEN THOMAS, *Director*



James A. Beard, Master of Foods

We are very excited about the return engagement of Mr. James A. Beard, leading American authority on good foods and fine wines, who will give a series of seven demonstrations on the art of cooking sponsored by the Women's Council of the Rochester Museum Association, along with the Rochester Gas and Electric Corporation, the week of November 15 through November 19 in the Museum auditorium.

Although Mr. Beard is well known as the author of over a dozen cook

## Here's That Man Again

books and hundreds of magazine articles, he also conducts the highly successful James Beard Cooking School in New York City where over 60 percent of his pupils are men—ardent students of grand cuisine.

When Mr. Beard isn't authoring a cook book, conducting his cooking school or giving a demonstration series somewhere across the continent, he acts as a consultant for some of the top restaurants in New York City and also for leading wine producers in the country and for other groups.

According to his publishers, "James Beard is interested in food of every nation from Europe to the Far East and every region of the United States." It was from his mother that he first learned about food in an international sense. Even though Mr. Beard has not announced his program as yet, it definitely will have an international flavor.

The Women's Council will have an International Bazaar featuring copper cookware, a varied selection of fine cook books, spices and herbs, and many other related items. The Bazaar will be held in the main hall of the museum each day for the entire week.

So...be among the first to have your series tickets...mark your calendars...get out your check books...mail the enclosed application.

The 1963 series was a sellout—let's make 1965 the greatest!

MRS. PHILIP BRANDMEIER,  
Chairman  
Public Relations, Women's Council

# Portageville Site: Cultural and Temporal Significance\*

By Daniel M. Barber,  
Junior Anthropologist

In the fall of 1964 the Lewis H. Morgan Chapter of the New York State Archeological Association with the aid of the Rochester Museum held a one day excavation at the Portageville site (Ptg 1-4) south of Bluestone quarries, in Wyoming County, N. Y. Through the efforts and careful excavation of the participating members this large and extremely important earthwork site underwent scientific investigation which has subsequently brought new light upon the geographic extent of prehistoric Iroquois in this region.

The site is situated on a steep-sided promontory directly overlooking the Genesee river. The level summit is roughly ovoid with its long axis east to west measuring about 300' and its smaller axis north to south measuring about 150'.

The northern and western perimeters, which are less precipitous, are flanked by a rather heavy embankment and an outer ditch. The embankment averages about two feet in height and is about six feet wide. Excavations of this feature, both in 1950, by Dr. Alfred K. Guthe, then of the Rochester Museum and in 1964 by Dr. Marian E. White of the State University of New York at Buffalo; revealed little in the way of artifactual material. On both occasions, however, postmolds were uncovered. In 1950 one was measured eight inches in diameter and extended the entire depth of the embankment to the original humus layer. On this basis

we can infer a palisaded enclosure some posts of which were set deeply while others in between merely strapped to them, using them for support.

Today the village area, if that is what the remains represent, is grown over with hardwood trees. The topsoil is a black sandy loam which probably represents a long period of occupations. The entire area is potted with holes dug and left by relic hunters who have been literally destroying the site for decades.

The Morgan Chapter dig of 1964 was a salvage operation in the fullest sense. Excavations were carried out in an area within and surrounding a large pit, the contents of which had probably been mulled through at numerous occasions. Everything was screened and in so doing many little bits were saved so that a little bit of the story, at least, could be reconstructed.

The story of Portageville site is a unique one primarily because of its geographic position. A quick review of the materials uncovered will show us that it belongs to the Late Woodland period. Many have called it "Prehistoric Iroquois," others "Transitional" between Owasco and Iroquois. The tendency, because of its proximity to

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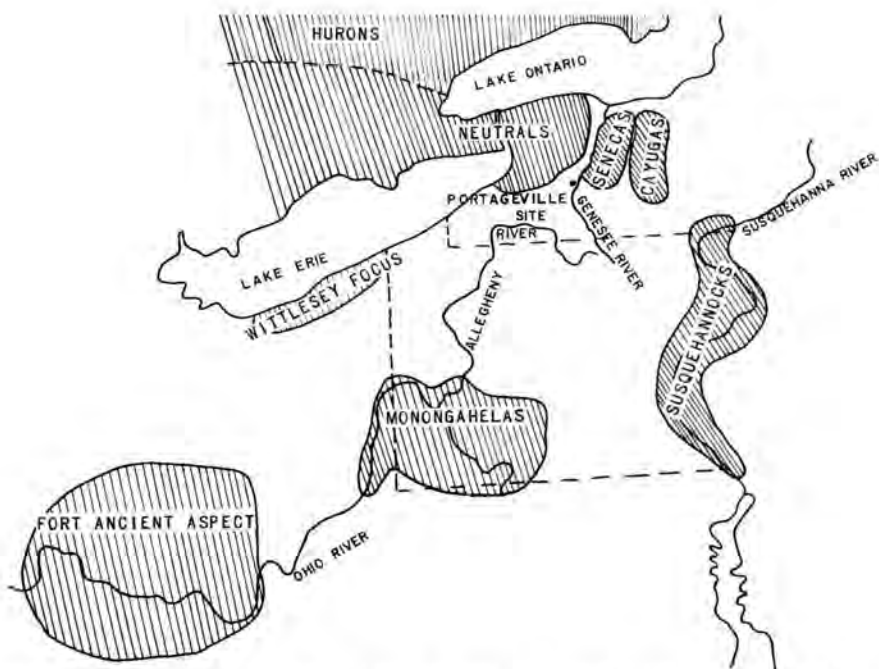
\*This is the eighth study group report of Lewis Henry Morgan Chapter, New York State Archeological Association, on the Seneca Indians.

the western Finger Lakes and northern Genesee River Iroquois sites, has been to group it generally with both. Three important and distinctive traits, on the other hand, are divergent from the normal assemblage of prehistoric Iroquois traits in western New York. The first of these is the use of earthworks. The second and third traits which usually appear together at Portageville and possibly related sites are shell tempering in pottery and corded surface treatments.

With these indications of "outside" influence we begin to look toward other areas and to evaluate our entire cultural assemblage within a broader context. During Late Woodland times in

New York there were basically nine separate and distinctive cultural entities which were near enough and could have had an effect upon Portageville. These were: the Seneca Iroquois, Cayuga Iroquois, Neutral Iroquois, Huron Iroquois, Susquehannock, Monongahela, Whittlesey Focus, Chautauqua County and Fort Ancient. Each may have contributed something, some directly, others indirectly, some a little, others a great deal.

A.D. 1400-1500 was a period of growth and expansion for several cultural groups in western New York and adjacent territories. Such groups were the Seneca and Cayuga Iroquois, the Susquehannocks and the Monongahelas.



Geographical relationships of the Portageville Site to other major cultural groups existing at the same general time.

This was also a period of decline for such notable cultures as Fort Ancient. At this time southwestern New York was the "frontier," the meeting place for many of these groups. (Guthe 1958:68). The problem at Portageville is one of sorting out particular traits and associating them with definite cultural and temporal sources. Since the number of objects uncovered at this site is so small we can have no statistical validity for any inference based upon them. However, a working hypothesis can be formulated.

### **Bone and Antler Traits**

Most items of bone and antler have little diagnostic value. Two Portageville traits of this category are relatively distinctive. Several fragments of crane or turkey bones, obviously awls in process, were found. This is a trait shared also with the Fort Ancient Culture in southern Ohio (Griffin 1943) and with the Saunders site thirty miles south of Portageville, which this author believes is proto-Susquehannock. The only other bone trait worth mentioning is a scraper made from the pelvic bone of a deer. The only other example known was found at the Richmond Mills site, a Cayuga component.

### **Chipped Flint Traits**

The use of Onondaga chert at Portageville is a trait common to the Iroquois group to north. The Bristol Valley sites (Hayes 1963) for the most part, exhibit a rather elongated and well flaked triangular arrow point whereas Portageville examples are generally shorter and have a proportionately larger base. The latter is a product of a much less sophisticated chipping technique. This type of point, in Late Woodland times, is certainly more characteristic of southwestern New York and the Monogahela assemblages. Flint drills and scrapers also occur at Portageville but are even less diagnostic than the projectile points.

### **Rough Stone Traits**

Portageville has a relatively high number of notched netsinkers compared to the Bristol Valley sites. This trait is a rarity among the Bristol Valley components, the Huron sites, as well as the Fort Ancient components. Netsinkers however are common in the Whittlesey Focus on the south shore of Lake Erie, among the Susquehannocks, the Neutrals and sites in Chautauqua County, New York.

### **Polished Stone**

Celts, such as are found at Portageville have little diagnostic value because they were used by almost every group in every adjacent area.

### **Shell**

As yet no shell artifacts have been uncovered at Portageville, the scarcity of this trait shows relationships with the Iroquois groups to the north.

### **Site Features**

Several factors have eliminated many possibilities for the survival, uncovering and recording of such things as posts, pits, settlement patterns, etc., at Portageville. The first is the activity of relic hunters who have by now destroyed much of this evidence with exception of the enclosure itself. The second is the nature of the subsoil which is composed of glacial sand and gravel. This type of condition would have made a settlement pattern study virtually impossible even if pothunters had not been so destructive in their digging.

Fortified earthworks, such as are found at Portageville, have a strong concentration in southwestern New York, smaller concentration in Orleans County, New York, and sporadic occurrences within the Seneca and Cayuga areas. They are rare in the Fort Ancient components but common within the



A rimsherd sample from the Portageville Site. Top row (left to right)—Dansville or Humell corded (Bristol Valley and Cayuga), Monongahela cord-marked, unclassified shell tempered rim (Erie ?). Bottom row (left to right)—Huron incised (Huron), Ontario Horizontal variant (Neutral), Monongahela incised (Monongahela).

*Photograph by William G. Frank*

Whittlesey Focus. They are also rare among Monongahela sites and altogether absent in the Bristol Valley area. A logical source for this trait at Portageville would be Chautauqua County, New York.

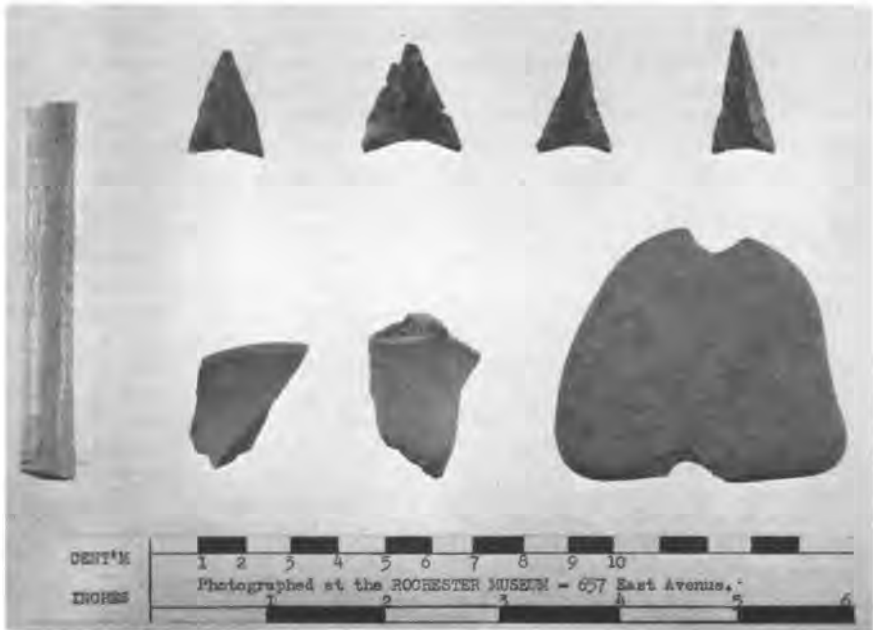
Sites on promontories such as Portageville are again sporadic in nature but concentrations are found in north Ohio and southwestern New York. They are rare in any area directly to the south and are sporadic in incident among most of the Iroquois groups to the north — Richmond Mills and Fort Hill [Le Roy] being examples. Again it would seem most logical to look for the source of this trait in Chautauqua

County and in northern Ohio.

In 1958 an amateur archeologist uncovered a flexed burial within the enclosure at Portageville. Flexed burials in a dug grave are common in almost every adjacent area, but burials within the village itself are a Monongahela trait.

### **Ceramic Traits**

Rare among Monongahela sites on the other hand, are trumpet style clay pipes so popular among the Iroquois groups to the north and which is the only type found at Portageville. This trait is also seldom found at Susque-



Artifacts from the Portageville Site: Extreme left—crane or turkey bone awl in process. Top row—typical triangular projectile points. Bottom row (left to right)—fragments of bowls from trumpet pipes, and a netsinker.

*Photograph by William G. Frank*

hannock sites and never at Fort Ancient components. It is found in northern Ohio at Whittlesey Focus site. The source of this trait, however, is the Iroquois area of northwestern New York.

The study of potsherds at Portageville should give us the largest number and combinations of traits which we can use to compare with other areas.

The trait of shell tempering is probably the quickest and easiest method for determining general cultural relationships in this instance. Design attributes and style types of rims are highly numerous while the relative quantity of salvaged examples is low.

Almost 27% of the total number of rimsherds from Portageville in the Museum's and in private collections are shell tempered. An astonishing 45% of all the body sherds in the Museum's Portageville collection are shell tempered.

A site of this period to exhibit shell tempered pottery in any meaningful amount is the Saunders site thirty miles to the south near Belmont, New York. Even here not one rim is known to be tempered with shell, whereas about 5% of the body sherds are.

Shell temper is a great rarity among northern Iroquois sites.

The trait can probably be traced to the Baum and Anderson foci of the Fort Ancient Aspect in southern Ohio. It eventually spread east into the Monongahela and later the Susquehanna cultures. It also spread north and is found in the Whittlesey Focus and east into Chautauqua County, New York. It is the author's belief that the trait at Portageville has a Monongahela origin.

The technique of cord-wrapped stick surface treatment on the bodies of clay vessels is another trait common to the area south of Portageville. A few non-shell tempered body sherds from Portageville show a check-stamped body treatment in which case a paddle with parallel rows of cut-out squares was pressed against the soft sides of the vessel. This is a trait common to the Iroquois groups to the northeast, especially the Bristol Valley Seneca. The use of a cord-wrapped stick paddle, on the other hand, is a trait common at Fort Ancient, the Whittlesey Focus, the Monongahela and sites in southwestern New York. This is by far the most prevalent surface treatment at Portageville and although found on non-shell body sherds, it is most common on shell tempered body sherds and rim sherds which have decoration similar to Monongahela styles.

In terms of vessel attributes, Portageville sherds have not yet been brought to light which show either curvilinear design elements or loop handles. Both are characteristic of Fort Ancient. Loop handles are found on the Monongahela and Whittlesey Focus sites. On this basis it would seem that Portageville was far removed from any direct lines of influence from either northern or southern Ohio, and even removed from the stronger influences of Monongahela efflorescence in southwestern Pennsylvania.

As has been stated, design attributes and pottery types at Portageville give us no additional insight into specific sources of influence. Out of the 78 rim sherds observed there were but three

or four at the most, which could be grouped together under any specific pottery type. Types include those of Cayuga, Huron, Neutral, Erie(?) and Monongahela origin without doubt. There were many which could not be classified at all. In most cases sherds were so small and weathered that classification was virtually impossible. Several sherds of an Owasco-Iroquois transitional type, known as Dansville corded, were found to further confuse the issue. This is in contrast to the discovery, also, of a few sherds which appear to be Sparta Dentate, a type of the late prehistoric Seneca. Monongahela pottery types accounted for all or most of the shell tempered ware.

Collars were notably absent or in an incipient state on all rim sherds. Thus, there was no occurrence of any Ontario Horizontal type as found at the Bristol Valley Seneca sites.

The pottery at Portageville, at best, indicates several components. A large sample may some day enable us to seriate it, but at the moment we can only speculate.

### Speculations

Portageville may have initially been occupied during transitional Owasco-Iroquois time. During the fifteenth and sixteenth centuries it may have been occupied by a Neutral Iroquois group who in turn had trade relations with peoples from northern Ohio, from southwestern New York, and with the Hurons. The earthworks were probably built by the same cultural group who were active in Chautauqua County during Late Woodland times. With the advent of the Monongahela peoples into the area Portageville became an outpost, a border village between the expanding Monongahela and Iroquois groups. This site represents the northeasternmost extension of the Chautauqua County earthwork sites and the northernmost extension of Monongahela power into the area of the Iroquois Confederacy.

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Early 19th Century Apple Peeler

## Apple History

By Gladys Reid Holton,  
Curator of History

*To illustrate Apple History, catalogues of old varieties, apple peelers, and objects of decorative design will be shown in a case display in the Hall of Culture History during September and October.*

Somewhere between Europe and south of the Black Sea and Caspian Sea the original apple grew wild and the seeds may have been carried to far-away places by wandering tribes. By the time of the Romans in the third century B.C. there were 7 different varieties of apples known and by the first century A.D. there were over 30 different kinds. Man now knew how to make cuttings and graft the desirable kind of apple on trees bearing inferior fruit.

The native American apple was the small, sour, crab apple. When the colonists came to America they brought their own European young apple trees, seeds and scions with them. The Dutch in Manhattan and the Hudson Valley set out thousands of apple trees. The early travelers mentioned the many splendid orchards. Cider was the chief beverage of the Colonies.

When General Sullivan came to this part of New York State in the fall of 1779 he found many peach and apple trees full of fruit. William Fitzhugh left a record of his own plantation in Virginia which included an orchard of 2,500 trees — most of which were grafted. New varieties often appeared either from seeds or sprouts or a freak seedling now and then. One such was found on the estate of Gersham Moore at Newtown, Long Island, many years before the Revolution. These apples were so unusually good that Mr. Moore began giving away or selling thousands of buds. Thus began the Newtown pippin, the apple that really began the American export business in apples. This old tree stood for many years; many orchards were established from it and it finally died in 1805 from excessive cuttings and exhaustion.



Apple drying, c. 1895. Workers preparing fruit to be dried in the kilns.

Other varieties were developed, many times by chance; one was the "Swaar," a large green winter table apple produced by a Dutch farmer in the Hudson River area. The Jonathan was discovered as a chance seedling in Woodstock, N. Y. and became a leading commercial variety. The same sort of accident brought forth the Lady Sweet at Newburgh. The Northern Spy, the Early Joe and the Melon were found in a seedling orchard about 1800 at East Bloomfield, N. Y. by Heman Chapin, who brought apple seeds from Salisbury, Connecticut. About 1840 the value of the Northern Spy became recognized and in 1852 the American Pomological Society listed it as a variety of great promise and worthy of general cultivation. Other names of old time apple varieties are "Gilliflower" also known as "Sheepnose," Chenango or Strawberry apple, Tolman Sweet, and Tompkins King, Fameuse or Snow Apple, Seek-no-further, Early Harvest, Rambo, Spitzenberg, Wealthy, Roxbury Russet, Rhode Island Greening. In Wilmington, Massachusetts, a land surveyor while on duty one fall day found an old hollow tree in a pasture with fine looking apples on it. He carried some of the fruit home and every-

one was so taken with the fine flavor and texture of the apple that they procured many scions from this tree and grafted them in trees around their homes. Colonel Baldwin, a neighbor, made them popular and so the new variety was given his name.

Jonathan Chapman, who was known as "Johnnie Appleseed," was born in Springfield, Massachusetts, in 1775. He burned with a religious zeal to plant frontier apple orchards so that the settlers would have something else to eat besides meat and fish.

The first orchard he planted was in Licking Co., Ohio. He appeared in that part of the country in 1801 with sacks of appleseeds collected at cider mills across New York State. In 1806 he drifted down the Ohio River with a canoe load of apple seeds. For many years he would retrace his old trails to cultivate the trees that had come from his seeds. It was estimated that by 1838 the seeds he planted had grown into trees bearing fruit over an area of 100,000 square miles. On this peculiar mission he spent 46 years of his life traveling by foot, by boat and by horseback. He died in 1847 near Fort Wayne, Indiana.

# The Numbers Game—A survey of waterfowl banding

By James D. Greiner,  
Associate Curator of Biology

Today, odd as it may seem, a considerable segment of our increasingly urbanized society is stricken with a malady which has been aptly described by various authors as The Marsh Madness. Symptoms of this affliction are of several types, with an intense interest in our native waterfowl—the wild ducks and geese—being universal.

Amateur bird spotters and professional ornithologists alike are known to venture into areas which practically guarantee water levels higher than the tops of their hip boots, and return home harboring colds the like of which their mittenless children are reprimanded for at suppertime. Terminal cases, the duck hunters, wade through life as complete and absolute addicts to the aroma of marsh mud and wet retriever, undaunted by such mundane scents as *Mystique*, *Exotique* and others. Such are the perils of those who follow the webfeet and a certain few, myself included, have spent considerable time and effort in attempting to become educated in colleges and universities for the express purpose of being able to study waterfowl on a scientific level. Even so, one of the most elusive phases in the life histories of our ducks and geese is still at large and could be defined as the movements of the waterfowl, or lumped in that great unfathomed pool called migration. The technique of banding waterfowl has

been devised as a means by which these movements can be followed, and though most persons are aware that such is true, few understand the methods used and fewer still comprehend the results.

Waterfowl banding has been practiced for a considerable period of time, both by conservation agencies and private individuals alike. Almost all banding of ducks and geese is done under federal permit and the bands, report forms, etc., are all of federal origin. There have been exceptions to this rule and these exceptions have, in many instances, resulted in the procurement of some very interesting and usable data relative to the wanderings of our waterfowl. As practiced by the United States Fish and Wildlife Service, waterfowl banding has become an integral part in the management of federal waterfowl sanctuaries such as the Montezuma Refuge near Weedsport, New York. As a complete project, banding can be carried out on these refuges in an optimum manner, since refuges are regular stopping places for all species of waterfowl during spring and autumn. They also provide nesting and rearing areas for both ducks and geese during the summer months. In addition, federal refuges are now supplied with the best of equipment necessary in any banding operation.

State agencies like our own New York Conservation Department also carry on an appreciable amount of banding work. Installations, similar to the Oak Orchard Game Management Area near Oakfield, New York, stand as important links in the banding station chain on the North American Continent. Some private individuals, such as the late Mr. Jack Miner of Kingsville, Ontario, Canada, have devoted major portions of their lives to banding waterfowl. The results of their efforts have been priceless additions to our existing knowledge of the migratory habits of our ducks and geese. Mr. Miner's refuge is unique, especially with regard to the scope of his overall operation. There are other private individuals, such as Mr. Roy Japp of Geneva, New York, who also contribute vital efforts, though on a smaller scale. Photographic material for this article was procured as a direct result of Mr. Japp's cooperation. But, before discussing the banding programs as such, let's consider the mechanics of the operation, some of the equipment used, the results which are sought and some of the actual techniques employed in this fascinating task.

Briefly, the banding of birds, in this instance waterfowl, can be defined as the marking of birds by the attachment of a device, such as a leg band, for the purpose of identity. The identity takes the form of a number, which is unique to that particular bird, and is worn by none other the world over. Under most circumstances, birds wear the banding device all their lives. Bands actually take numerous forms, the leg band representing the most commonly known. Other bands consist of wing tags, neck bands or collar bands, tattoos, maxillary tags, etc., with some marking accomplished by the application of bright colored paint to portions of the bird in question. Some of the above methods, such as the use of

maxillary tags, painting and others, are employed only where temporary marking is desired, which usually occurs in localized research projects of short duration. All bands are a form of identification whether by number, color, shape or design. Bands must meet several requirements before they can be accepted for actual use. They must be light in weight and not interfere with the normal movements of the bird; they must be very durable and the design must lend itself to easy attachment to the bird itself.

The Fish and Wildlife Service band consists of a strip of aluminum which is bent around the tarsus or lower leg of the duck or goose. It bears not only a number, but the words "Avise Fish and Wildlife Service, Write Washington, D. C., U.S.A." The message imprinted (stamped) upon the band is self-explanatory, and the entire success of the banding program is dependent upon the eventual return of the bands by anyone coming into possession of birds bearing them. Information as to the exact location where the bird was found and, if possible, the circumstances leading to the bird's death, along with the finder's name and address should be included with the band. Upon receipt of the band and other information the Fish and Wildlife Service will correspond with the sender, giving him information relative to where the bird was banded, when, etc. Also, if the sender has so requested, the band will be returned and becomes his property. A duplicate copy of the above information is sent to the person who banded the bird. Due to the multitude of factors which operate against the eventual return of these bands, many are lost. Some persons erroneously believe that they might be subject to arrest for associating with a protected species, and therefore destroy the band.

In the case of waterfowl, it would seem that a respectable number of bands would be returned, for most ducks and geese meet their demise during the hunting season, and yet, the rate of return remains very low. However, in 1960, the Fish and Wildlife Service reported a steady increase in returns for the previous ten-year period. When one considers the following, it becomes apparent that success comes in small doses and the reasons for banding waterfowl become a bit more obvious: Just prior to the regular shooting season in Michigan, in the year 1930, 132 black ducks and mallards were banded at the South Flats Duck Club near the city of Muskegon, Michigan. Of the original 132, 41 were shot and reported—a return of only 31 percent, which seems to represent an average figure for most banding projects. Many of the birds in the above group were shot in and returned from the state of Wisconsin, which is directly west of Michigan; other returns came from the northern parts of the state of Michigan. This serves as an example of not only the relatively low percentage of band returns common to most banding projects, but illustrates facts about the direction of waterfowl movements other than the southerly one which most people assume to be normal in the autumn. Banding results have proved conclusively that there is a high degree of east-west or lateral movement among migrating waterfowl, bringing the complexities of migration into somewhat sharper focus.

Many experiments with banded birds released from the point of their capture have been carried out. Black ducks and mallards, trapped at the Kellogg Sanctuary near Battle Creek, were shipped to points up to one hundred miles from the place of capture and then released. A surprisingly high percentage of these birds were re-trapped at the Kellogg Sanctuary soon afterward, perhaps proving that ducks not only know their way around,

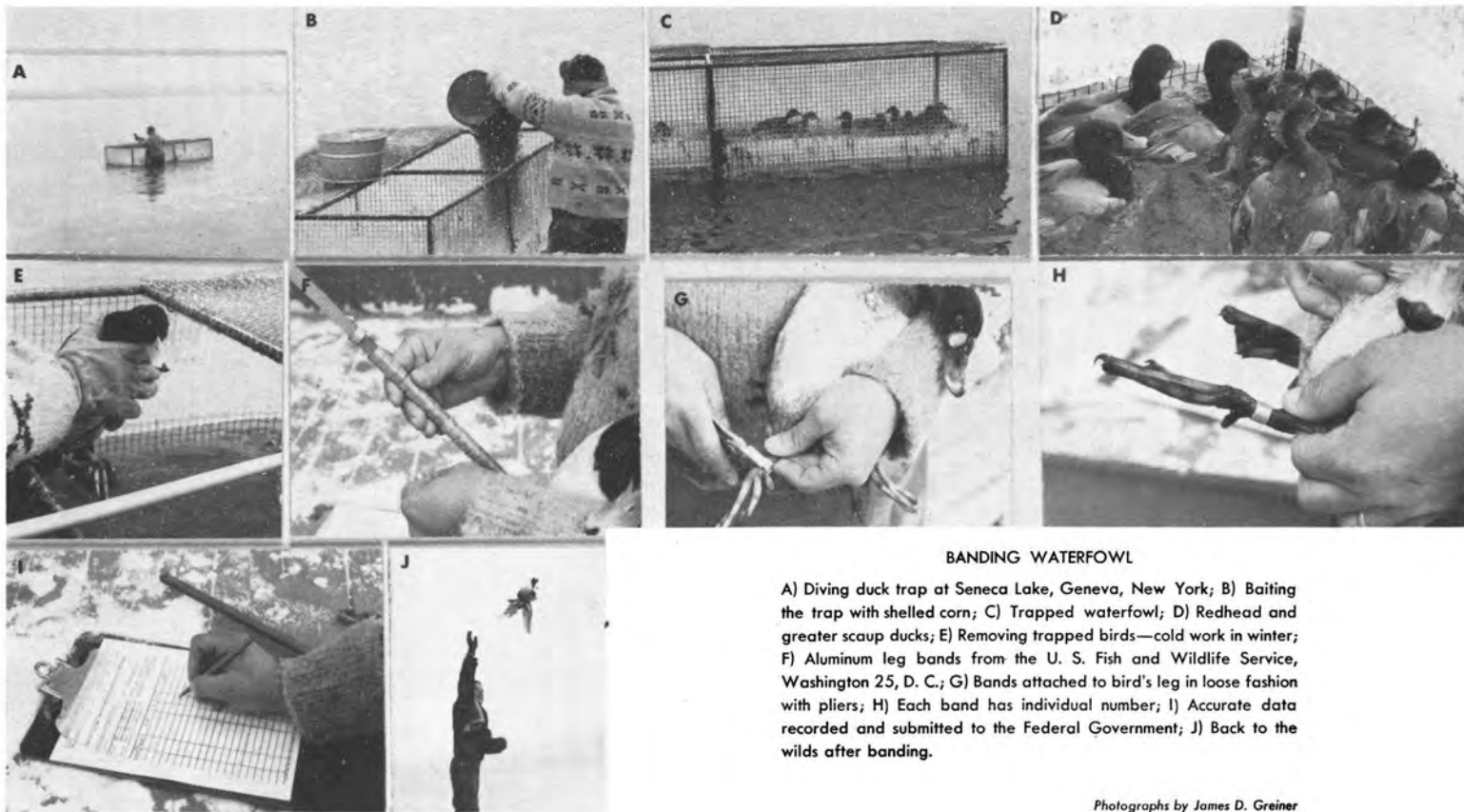
but express a certain degree of what has been called "homing instinct."

Work with banded black ducks and mallards seems to have been quite extensive in the state of Michigan, and one of the most obvious facts to come from this work is that birds which have been banded and released there are most commonly taken in southern Michigan, Ohio, Indiana, Illinois and Wisconsin. This would indicate that members of these species, which originate in Michigan, winter principally in the northern part of their range, that actually extends southward into Louisiana and even Texas.

The banding of other waterfowl species has also received considerable attention. Here, in New York State, we are fortunate in being able to boast of wintering masses of redheads and canvasbacks, the former being most prominent. The Finger Lakes, especially Seneca, provide winter quarters for many of the diving species, and the "rafts" of these birds riding the choppy waters beneath leaden winter skies are a sight to see. True, there are probably not the numbers of ducks that there were in past years, but in this writer's humble opinion even one or two thousand redheads, canvasback, greater scaup, bufflehead and wintering black ducks make pleasant and even inspiring Sunday afternoon viewing.

### **Banding Equipment**

Waterfowl banding equipment varies with the species of bird sought and the surroundings in which the banding work is done. Many kinds of traps have been devised and certain few have been found to offer most consistent results. Waterfowl traps often consist of cage-like structures which are set out in the water where the depth is about two to three feet. Traps such as these are used to catch the diving species



#### BANDING WATERFOWL

A) Diving duck trap at Seneca Lake, Geneva, New York; B) Baiting the trap with shelled corn; C) Trapped waterfowl; D) Redhead and greater scaup ducks; E) Removing trapped birds—cold work in winter; F) Aluminum leg bands from the U. S. Fish and Wildlife Service, Washington 25, D. C.; G) Bands attached to bird's leg in loose fashion with pliers; H) Each band has individual number; I) Accurate data recorded and submitted to the Federal Government; J) Back to the wilds after banding.

*Photographs by James D. Greiner*

and have two or more openings which are funnel-shaped at the lower edge. The bottom feeding divers, picking up the corn which is supplied as bait both in and around the trap, enter these openings and usually come to the surface. Not possessing the intelligence to dive, relocate the opening and thus escape, they are effectively trapped. The upper portion or roof of the trap has a hinged door so that the operator can easily remove the birds with the help of a small landing net.

Other traps, used for both the divers and the dabblers (waterfowl species which cannot dive but tip up to feed in shallow water such as mallards, teal, black ducks, etc.), bear a definite resemblance to the one described above. Many of these function merely as structures which the birds swim into through strategically placed openings along the water surface. These traps usually employ inconspicuous, low fences made of light screening. The fences project above the water surface about one foot, and are set out in such a way as to force the ducks to swim into the narrow openings in the trap itself. One trap, called the lily pad—named for its overall shape, has found wide usage wherever waterfowl banding is done. Some cage-type traps are dropped upon baited waterfowl either by electric or manual releases. One such trap, about 15 feet in diameter, has been used with a high degree of success at the Kellogg Sanctuary near Battle Creek, Michigan. Obviously, waterfowl traps must be designed so as to operate efficiently yet do no physical damage to the birds themselves.

Another trapping device worth mentioning, and used primarily for the banding of geese, is called the cannon trap or cannon net. Though possessed of a rather ominous sounding name, the trap is probably one of the most humane in use today. It consists of a large net, similar to those used by commercial fishermen, which is thrown out over a feeding flock of geese by a cannon charged with a regular, large

gauge, shotgun shell. The net is fired so that it will open up and spread in mid-air, and then settle over the flock of geese which has been baited into range. The advantages of this trapping device are found both in its compactness and the fact that the net does not harm the birds as its folds restrain their attempts to gain freedom. These then represent a few of the devices which are currently in use where waterfowl banding is done. To be sure, there are others, but they usually consist of innovations upon these basic types.

### **The Miner Refuge**

Probably one of the most extensive and interesting of the private banding projects has been the Jack Miner operation near Kingsville, Ontario, Canada. Mr. Miner, a man interested in waterfowl and dedicated to their propagation, set aside a large tract of farmland in southern Ontario near Lake Erie and developed it to attract great flocks of migrant geese which travel through that part of the country each spring and fall. In a relatively short period of time, the birds recognized the Miner Sanctuary as a good place to stop and feed during their travels. As season followed season, Jack Miner's flock assumed major proportions and thousands of geese, mostly Canadas, became temporary visitors each year. Jack Miner, Sr. soon realized the tremendous potential that his area offered as a banding site and he laid plans to perpetuate such a program.

Miner, and others, assumed that geese using his sanctuary in the spring were enroute to the Hudson Bay area and other parts of northeastern Canada, but also realized that much in the way of specific knowledge about this flyway was lacking. He knew that the northern reaches of the provinces of Quebec and Ontario were populated by Cree Indians, who included the

magnificent Canada goose and the smaller blue and snow geese in their natural economy. For many years these isolated people have used the geese, and even their eggs, as a source of food, and in many instances depend upon the birds for their very survival. Also, through missionary activity, these Indians have accepted the small, functional churches in the scattered settlements as meaningful facets in their simple though harsh way of life. Hence, Miner coupled waterfowl banding with the worship of the Lord in a most unique manner. The band which was developed was made of aluminum and was very similar to the federal band already in use, with one exception—it bore biblical verses.

The first season that these bands were in use proved beyond doubt that the method was going to be successful, for an exceedingly high percentage of the bands were returned. The Indians, after collecting the birds, found the bands and, with few exceptions, turned them over to their priest. The priest, in turn, sent them to the Miner Sanctuary. The method was so successful that Miner's rate of band return exceeded that of the federal government—this in the face of the fact that the government was at that time offering a one dollar reward for each band.

Many facts were learned by Miner in the continuation of his banding project, such as those relative to the numbers of geese that the Indians actually used (it was found to be considerably lower than was initially suspected), the distribution of the flights going to the northern Canadian provinces, location of nesting areas, age composition of the flocks, etc. Many birds that were originally banded at the Miner Sanctuary returned and were recaptured, giving vital statistics concerning the longevity of these birds. And so, with the application of a bit of ingenuity, Jack Miner, Sr. began what has become recognized as one of the most successful

efforts of its kind in the history of waterfowl banding. Upon the death of Mr. Miner a few years ago, his son took over the operation of the sanctuary and it exists today as an area of great popularity among those interested in our waterfowl, the country over. To support the work that is being done, a small admission charge is now being made, and visitors are treated to close-up observation of representatives of all species of wild ducks, in addition to the great flocks of migrating geese.

### **Band Design**

Speaking of novel waterfowl bands, many of the models which have been proposed bear little, if any, resemblance to the common leg band with which most people are familiar. One, a collar or neck band, consisted of a ring of flexible plastic which was designed for placement around the base of a goose's neck. The band was loose fitting and brightly colored for rapid observation. I have used the past tense in the above description, for the band proved to be considerably less efficient than planned. Why, because in near freezing weather ice would soon build up on the inner surface, making flight a temporary impossibility. Loss of flight, of course, increased the bird's vulnerability to predators and the weight of the icy collar probably caused considerable discomfort.

Another rather unusual band is the maxillary tag, which was also designed for experimental work with waterfowl. This device consists of a plastic disc about the size of a nickel that is fastened to the upper bill of ducks and held in place by a nichrome wire. The tag rides in a vertical position and usually bears a number. It is easily viewable through binoculars and is still in use today. One's first conclusion might be that such a device would seriously



Top (left to right) experimental bands—closed, open. Middle (left to right) wing band—open, closed; U.S.F.W.S. duck leg band, goose leg band. Lower—Jack Miner band.

limit the bird's ability to see, but since most birds, the waterfowl included, have monocular vision, that is, it sees independently with each eye, no problem results. Plastics have been employed in many other design proposals of new waterfowl tagging devices, since they offer maximum durability coupled with the lightness which is so indispensable in any usable band.

### Program Operation

As is true of all systematic investigations, accurate records must be kept of all phases of any banding program. Tally sheets are provided by the Fish and Wildlife Service, where the program is based upon the dispersal of federal bands. These tally sheets provide for records of band numbers, species banded, age of birds banded, dates and other information. All records are submitted to The Wildlife Service. Even in programs where federal bands are not employed, which are actually very rare, notification must be made of the above data to Washington, for waterfowl are protected under federal law, as well as state regulations.

Many persons have applied for the

right to enter into banding projects, but only a few have been granted that right. Ideally, banding stations should be established so as to produce data representative of regularly spaced geographic locations. The Bird Banding Office of the U. S. Fish and Wildlife Service, as a direct result of the above policy, is often reluctant to release permits in a random fashion. Also, though the interest may be there, many persons applying for banding privileges lack the necessary experience, which is prerequisite to this specialized task.

### Banding Waterfowl in New York State

The various banding programs in New York State bear consideration, for they have been quite extensive. During recent years emphasis has been placed upon the diving species, as the dabblers have been well documented in past years. For example, in 1963, there were 5,200 ducks banded in the state of New York, and of these, 5,009 were divers. Of the latter figure 2,260 were redheads, other big-water diving species making up the balance. The high percentage of redheads is not unusual, for

this species winters here in great numbers. Waterfowl banding has been carried on in New York State since approximately 1917, and the earliest efforts were made not by federal or state agencies, but by interested hunters, amateur naturalists, etc.

## Conclusion

Game management techniques and the publication of the results derived from their practice are probably not valid subjects for inclusion in an article of this kind, yet it is extremely difficult to avoid the quotation of statistics and other factual information which have resulted from banding programs in both this state and others. Our Conservation Department in New York State has, in the past, done an excellent job of reporting the results of its banding activities in very palatable and understandable terms. In publications by the federal government, the results of banding projects and summaries of same are also offered to the public. If one is interested in waterfowl banding on a continental basis, these federal publications are most useful. As each year passes, more information is added to what is already known, and the overall picture of waterfowl movements becomes more discernible.

To those of us who are dedicated to the study and perpetuation of the gradually diminishing populations of waterfowl, these fascinating birds have, perhaps, become an institution in themselves. The identification of cer-

tain few by banding is but a small, yet important, aspect in the art of waterfowl management. Reasons for the need to familiarize oneself with the multiplex of factors which demand that our still vast waterfowl resource must be conserved, reach far beyond the roasting pan and oven.

For many years waterfowl have represented an integral facet in the history of conservation on the North American Continent, and the days of canvasback, terrapin stew and brandy soaked "seegars" are indeed a far cry from the situation as it exists today.

During the passage of a mere 40 to 50 years, the hardy canvasback with his sloped bill and red head has become so scarce that he is now rigidly protected and may be in real danger of disappearing from the scene entirely.

We live in an era of marsh drainers, lobbyists and population explosion—an era in which it becomes increasingly difficult for the average citizen, and even the ardent duck hunter, to envision the perilous stresses which have been inherited by our waterfowl. To inform ourselves of the continuations and changing magnitudes of these stresses, we must be continually aware of the complex patterns of movement which occur the year around. We must, if you will, maintain a running inventory of our irreplaceable waterfowl populations, and to meet this challenge, responsible persons have committed themselves to the never-ending task of waterfowl banding.

## The Jeanette Leiter Kirstein Collection



Tree of Life

By Pauline de Haart Adams, Registrar

A very precious collection has recently been given to the Museum by Mrs. Henry Tomlinson Curtiss of New York City.

Mrs. Curtiss asked that her gifts be named after her grandmother, Jeanette Leiter Kirstein, who made her home in Rochester during the second half of the nineteenth century and the beginning of our present century. Many of the items in this collection belonged to her grandmother and her grandfather, Edward Kirstein.

It is for this reason, that Mrs. Curtiss decided that the Rochester Museum of Arts and Sciences would be the most appropriate one to receive this collection.

Another descendant of Mr. and Mrs. Edward Kirstein, Miss Elise S. Untermeyer of New York City, also gave a collection of antique laces and embroideries to the Museum last December, in memory of Alan N. Steyne.

We, at the Museum, appreciate Mrs. Curtiss' thoughtfulness as a tender gesture towards her Rochester forebears, as well as an honor to the Museum as a community institution.

There is a great variety of objects in this collection, all of which were examined and listed in a professional report that was sent to the Museum. Among them are two delicate eighteenth century French decanters of blown glass with flanged tops and fancy stoppers; there are also four huge, rusty iron keys, that date from the seventeenth century.

Then there are two fabulous nineteenth century Chanukah Temple Menorahs made of brass, 28" high and of fine artistic quality in the curvilinear design of their arms. On top of the star of David perches a small bird that would seem to be an eagle, and we are told that its outstretched wings are symbolic of God's Providence and Care.

These two great brass candelabra look majestic next to an old, 5" high pasteboard box, covered with burgundy-red damask, embroidered in metallic and silk thread. Two gilded, embossed angels appear on the front, flanking a sarcophagus with a lamb on it. It is said to be of the eighteenth century and the inside is lined with heavy, bonewhite silk, embroidered with flowerbaskets and ecclesiastical motifs; a piece of printed page can be seen where the silk did not reach all the way down.

There are three down-filled pillows with eighteenth century tapestry covers and a fragment of silk on which a Byzantine icon motif is embroidered in gold, silver and silk thread with a halo edged in seed pearls.

There are eight sculptured wooden panels of oak and walnut with designs ranging from early Gothic to Renaissance. One of the latter revives a Bacchanalian motif. One of the most interesting is an 18" high panel which frames a snake winding itself around the Tree of Life, its mouth open and ready to bite into a big apple.

A very personal Curtiss' family item in this collection is a dining room table, made as a refectory table and resting on sawhorses. Mr. and Mrs. Curtiss had it made to order as an exact copy of a German Gothic table in the Cluny Museum of Paris, except for some of its painted decoration of family coats of arms, but the color, leaf border and pictures were retained. The table consists of canvas, stretched on chestnut boards, painted and covered with 33 coats of varnish. The work was done by Pierre Chaignon de la Rose, a friend of the philosopher Santayana. De la Rose was a designer of books and an official expert on heraldry for the Catholic Church of Massachusetts.

But the most personal items in this collection, reminiscent of their owner are first, two beautiful 5" high portrait miniatures of Mr. and Mrs. Kirstein signed by Schönfeldt Fisher. They seem to be painted on ivory and their exquisite little oval frames are of rosebud and leaf design, executed in brass. They show a clever businessman and his stately wife, whose features are strong and refined. Looking at this portrait we can well imagine how she must have enjoyed her beautiful laces and fans; we can see for ourselves the evidence of the care she lavished on her monogrammed linens and gold damask curtains. Mrs. Curtiss wrote of her that she was born in

Stuttgart, Germany, in the late 1830's and that she came to Rochester in the 1850's, where she married Edward Kirstein, about 1857. She died in 1914. She read the German Classics—Goethe, Schiller, Heine—besides the Bible. She was an accomplished needlewoman and continued to make lace ruffles for her granddaughter's petticoats even when her fingers were stiff with arthritis. She was a great letter writer and her handwriting was exquisite. She had a large garden full of fruit trees and flowers.

We are very pleased indeed to know something of this lady and her cultural tastes, which combined with her husband's business talents while they lived and worked in nineteenth century Rochester. This was the time when our city was put on its prosperous road to industrial greatness.

Yet, as Mrs. Curtiss also wrote, Mrs. Kirstein's greatest pride in her husband was the fact that he helped support his widowed mother from the time he was 15 years old and that he rose to be chairman of the Board of Trustees of Boston's Beth Israel Hospital, as well as of the Boston Public Library to which he gave a separate business branch and named it after his father. He was influential in Beth Israel's growth from a limited organization to a teaching hospital connected with the Harvard Medical School, which awarded an honorary degree to Mr. Kirstein. The citation read: "A power for good in his city, ever ready for effort in the public weal."

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*Selections from the Jeanette Letter Kirstein collection and antique laces and embroideries from Miss Elise S. Untermeyer will be on display in the Hall of Culture History until November.*

## Gifts to the Museum in May and June

- Mrs. Whitney Allen**  
A tortoise shell comb.
- Mr. Harry Baltisberger**  
Rochester publications from the 1890's.
- Dr. Edward T. Boardman**  
Piano covers, a miser's purse and a bookmark.
- Mr. H. Everest Clements**  
A 1798 shawl, an album and petit point embroidery.
- Mrs. Walter Callahan**  
A vanity stand, made by a convict as a hobby.
- Dr. Babette Brown Coleman**  
A silver thimble, Bergen Swamp pictures, a calendar.
- Mr. and Mrs. W. S. Cornwall**  
Roman building and pottery fragments, pamphlets.
- Mrs. H. T. Curtiss**  
The Jeanette Leiter Kirstein Collection described in this issue.
- The Eastman House**  
A collection of photographs.
- Mrs. Wallace O. Fenn**  
A French table and traveling case, doll furniture.
- Mrs. Harold L. Field**  
Parasols and miscellaneous household articles.
- From the Estate of Mrs. Arthur Gale**  
A wooden travel chest, clothing, books, documents, tools, utensils and personal accessories.
- Mrs. Ellis Gay**  
A pair of blue tinted spectacles.
- Mr. Norman Hale**  
1876 Watchmaker's Handbook, medals, writing accessories.
- Miss Mary E. Horsey**  
A pair of net gloves.
- Miss Harriet B. Jones**  
A scrapbook: "Harriet B. Jones, Friendship Nursery."
- Mr. Frederick W. Lane**  
3 silver spoons made by the Burr Co. of Rochester.
- Mrs. Andrew Langdon**  
Late nineteenth century wedding and baby clothes.
- Mrs. Florence E. Lourette**  
Tin and wooden Kodak film tanks.
- Mr. and Mrs. Donald Lyman**  
Gloves, ties and a top hat.
- Miss Dorothy J. Marks**  
A silk dress.
- Mrs. Arthur Nathan**  
A copper coffee maker and a tin hot water bottle.
- Mr. Howard Neth**  
A scrapbook of Nelson B. Neth, of ca. 1900.
- Mr. Dorr A. Phillips**  
Nineteenth century documents and clothing.
- Mrs. Charles A. Rogers**  
Antique hose and a pair of contact lenses.
- Miss Madeleine M. Shili**  
A wood and metal eraser used in a local bank.
- Miss Wilma Shili**  
A Farmer's Almanac, perfume bottles and a calendar.
- Mrs. David S. Stewart**  
Military articles of the Civil War and the War of 1812; a Renaissance toy knight, Indian artifacts, fossils and minerals.
- Mrs. W. Z. Smith**  
A Suaguro Boot, Agate specimen and fossils.
- Mr. John W. Swift**  
Cabinetmaking tools, Magda bulb and pictures.
- Mr. W. Stephen Thomas**  
"Bibliographical Guide to the Genesee Country and Western New York," by Blake McKelvey; 1965 Edition.
- Miss Emily Thompson**  
A collection of laces, linens and personal accessories.
- Miss Ruth Van De Walle**  
A pleater.
- Mrs. Edward M. Weigel, Jr.**  
Technical equipment, dishes, glassware and tools.
- Dr. Chester M. White**  
Nineteenth century family account books and Farmers' Handbook.
- Mrs. John R. Williams**  
Five gowns.
- Mrs. Carl H. Wittig**  
Handmade linens that won her local blue ribbons; an 1891 plate given by Edward Bausch as a wedding gift, dishes and utensils.
- Mrs. Margaret I. Wunder**  
An 1850 black shawl.

## THE NEW LOOK AT ROCHESTER MUSEUM

Uncertainty of what a museum is and does is often reflected in the expression on the face of many a person who for the first time visits one. This reaction is natural in view of the fact that each institution has an unusual role to play and, in fact, a unique niche to fill in its own community environment. For this reason, it is highly important to orient the newcomer once he sets foot in the entrance hall. This can be done in a variety of ways. At the Rochester Museum of Arts and Sciences, for a considerable time, we have provided a pictorial guide affixed to the wall of the foyer showing the type of exhibit on each floor and denoting the theme of the individual halls. To our regret we have noted that this directory is not always consulted. We are pleased to report that from now on the attractive information desk at the entrance will be manned by a staff member who will greet visitors, give advice and counsel, make available the new "Guide to the Exhibits" and be prepared to answer questions. Before many more weeks have elapsed we also will provide, to those willing to pay a modest rental fee and who have the time, a light over-the-shoulder tape machine with a recorded lecture tour of the whole museum.

These innovations are a part of a series of recent developments designed to provide the Museum's new look. Our curators and artists have been at work on noteworthy new exhibits. Two eye-catching displays recently installed in the Hall of Man show the Apache and Navaho Indian cultures of the Southwest. Here are presented examples of costumes, jewelry, craft work, such as baskets, and information on food and shelter with some facts on the background of these individual tribes. The especially striking feature of each of these cases is the use of color, lighting and attractive labelling.

On the first floor in our Hall of Natural Science, the visitor will find a series of new temporary displays which are enticing, thought-provoking and educational. One of them featuring the weasel, the snowshoe rabbit and the ptarmigan shows protective coloration in nature. Nearby are attractively presented statistics on the food of hawks and owls, while further on one discovers a new interpretation of wild animal tracks. The fourth exhibit reveals, through models and charts, the food chain of life as it exists in the diet of local fishes.

With 200 million people annually attending the 5,500 museums in our country, it is easy to believe that attractive and appealing exhibits of the kind described are one of the chief reasons for the recent boom in the popularity of these scientific and educational centers. There is no question but that museums in the last quarter of a century have improved vastly in their function as teaching instruments. Not only do they broaden the thinking of the public, but they also stimulate and inspire. So well do they perform these functions, that they have become really indispensable to many of us.

--W. STEPHEN THOMAS, *Director*

## FESTIVAL OF BRITAIN

Exhibition—"British Influences in Rochester Life."  
Hall of Culture History, September 16–February 28.

## 26TH ANNUAL DAHLIA SHOW OF THE ROCHESTER DAHLIA SOCIETY

Saturday, September 18, 2-5 p.m. Sunday, September 19, 2-5 p.m.  
Movies at 2:30 and 3:30 p.m. on Sunday.  
"How to Grow Dahlias" and "Grow Your Own."

## IN MEMORIAM

Tribute to Museum Benefactor, Edward Bausch, on the 111th anniversary of his birth, September 26.  
Expression of appreciation for his contribution of the Museum building and grounds for expansion—10:30 a.m.

## ROCHESTER MUSEUM ASSOCIATION—ILLUSTRATED LECTURES 1965-1966

### ADULT SERIES

AFGHANISTAN JOURNEY	by Raphael Green	October 13
STONE AGE NEW GUINEA	by Lewis Collow	December 8
ASIA AFLAME	by Kenneth Armstrong	January 12
CEYLON	by Ralph Gerstlé	February 9
TREKKING THE TIBETAN BORDER	by Earl Brink	March 9
AFRICAN ELEPHANT	by Cleveland P. Grant	April 13

### YOUTH SERIES

#### Audubon Wildlife Films

THESE THINGS ARE OURS	by Mary Jane Dockeray	October 30
NATURE'S WAYS	by William J. Jahoda	December 4
CONE WITH THE WILDERNESS	by Karl H. Maslowski	January 22
NORTHWEST TO ALASKA	by Walter H. Berlet	February 26
AROUND THE BAY	by George Regensburg	April 23

#### Treasure Chest of Science

SCIENCE FILM PROGRAM	to be announced	January 8
INDIANS BEFORE THE IROQUOIS	by Charles F. Hayes, III	February 5
WHAT ON EARTH	by Alan R. Mahl	March 12
DARK SKIES AND AN EAST WIND	by James D. Greiner	March 26

## 27TH ANNUAL MUSEUM CONVOCATION

Award of Civic Medal and Fellowships  
Friday, November 5, at 8:15 p.m.

## Meetings in the Museum

Academy of Science		
Astronomy Section	1st Friday, Oct.-June (No meeting in October)	8 p.m.
Botany Section	2nd Tuesday, Oct.-March	8 p.m.
Mineral Section	3rd Tuesday, Oct.-May (No meeting in December)	8 p.m.
Ornithology Section	2nd Wednesday, Sept.-June	
Amateur Radio Code Class	2nd, 3rd and 4th Friday, Sept.-March	8 p.m.
Antiquarian League	4th Tuesday, Oct.-April (No meeting in December)	8 p.m.
Antiquarian Study Group	2nd Friday, Oct.-April	1:30 p.m.
Antique Car Society	3rd Friday, Nov.-April (No January meeting)	8 p.m.
Aquarium Society	1st Wednesday, Sept.-June	8 p.m.
Bonsai Society	3rd Thursday, Sept.-June	8 p.m.
Burroughs Audubon Nature Club	2nd and 4th Friday, Nov.-Apr. (No meeting in December)	8 p.m.
Button Club	3rd Tuesday, Sept.-May	1 p.m.
Cage Bird Club	1st Thursday, Sept.-June	8 p.m.
Dahlia Society	1st Thursday, Sept.-June (No meeting in September)	8 p.m.
Genesee Cat Fanciers Club	1st Wednesday, Sept.-June	8 p.m.
Genesee Valley Antique Car Society	3rd Friday, Nov.-Apr. (No meeting in January)	8 p.m.
Genesee Valley Gladiolus Society	3rd Thursday, Sept.-June	8 p.m.
Genesee Valley Quilt Club	Last Thursday, Sept.-May (3rd Thursday, Nov.-Dec.)	10:30 a.m.
Genesee Weavers Guild	3rd Wednesday, Jan.-Feb.	8 p.m.
Hobby Council	2nd Tuesday, Sept.-May	8 p.m.
Jr. Numismatic Club	3rd Friday, Sept.-June	7:30 p.m.
Jr. Philatelic Club	1st and 3rd Thursday, Sept.-May	7:30 p.m.
Men's Garden Club	4th Wednesday, Sept.-June	8 p.m.
Monroe County Hooked Rug Guild	3rd Wednesday, Sept.-May (No meeting in December)	10 a.m.
Morgan Chapter, N.Y.S.A.A.	2nd Friday, Sept.-June	7:30 p.m.
Numismatic Ass'n	2nd and 4th Tuesday, Sept.-June	8 p.m.
Philatelic Ass'n	2nd and 4th Thursday, Sept.-June	8 p.m.
Print Club	3rd Wednesday, Feb.-April	8 p.m.
Rochester Rose Society	1st Tuesday, Oct.-June	8 p.m.
Seneca Zoological Society	4th Wednesday, Sept.-June	8 p.m.

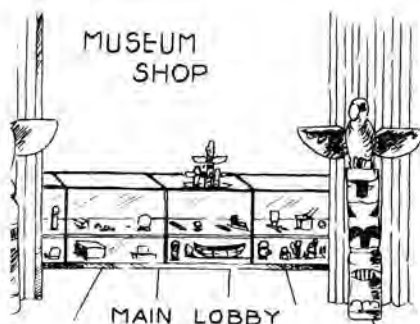
## Sunday Family Programs — Movies 2:30 and 3:30

- September 12—White Mane (boy's love of a wild horse in Southern France).
- September 19—How to Grow Dahlias. Grow Your Own. 26th Annual Dahlia Show sponsored by Rochester Dahlia Society.
- September 26—The Detroit Zoo. Look at Wales.
- October 3—Science of Fire (Fire Prevention Week). Eventful Britain.
- October 10—The Photographer (life, work and techniques of Edward Weston). London's Country.
- October 17—People of a City (Stockholm, Sweden). Yankee Painter (Winslow Homer).
- October 24—Fable for Friendship (UNESCO, United Nations Week). Eskimo in Life and Legend: The Living Stone.
- October 31—Whaler Out of New Bedford. Quetzacoatl (legend of the "fairest god" of the Aztecs).

# September...

## BACK TO SCHOOL!

KEEP THE MUSEUM SHOP  
IN MIND FOR ALL THE  
CHILDREN'S SCHOOL  
PROJECTS, ASSIGNMENTS  
AND RESEARCH.



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